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Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
THEATRICAL • TELEVISION • NEWS COMMERCIAL • AMATEUR



Special Group Lighting for Feature Movie in "South of a Woman," photographed by Frank Power, A.S.C.

**THIS
MONTH**

- Script Problems in Film Making
- Filming The 'I Love Lucy' TV Show
- Commonsense Lighting For Amateur Movies

**JANUARY
1952**



There's a DuPont Motion Picture Film

for every phase of motion picture work

FILM	TYPE	DESCRIPTION
NEGATIVE TANK STOCKS		
"Superior" 1	904 B 35mm	A panchromatic film recommended for general exterior and process background work whenever the light is ample.
"Superior" 2	925 B 35mm	An all purpose film for both exterior and interior production work. It combines sharpness, speed and wide latitude.
"Superior" 3	927 B 35mm	A highly sensitive negative for both interior and exterior use under limited illumination.
"Superior" 2	901 A 16mm	An all purpose negative for interior and exterior use. May be processed as a negative or by reversal.
Panchromatic	914 A 16mm	A fine grain film of wide latitude for interior and exterior work. May be processed as a negative. Produces excellent results when reversal processed.
Rapid Reversal	930 A 16mm	A medium speed film, low contrast especially for rapid reversal processing. Widely used in tele-visual research and sports photography.
DUPLICATING FILMS		
Fine Grain Duplicating Negative	908 B 35mm 908 A 16mm 906 C 32mm	Exceptionally fine grain high resolution film designed specifically for duplicating work. Fully panchromatic.
Fine Grain Master Positive	928 B 35mm 928 A 16mm 928 C 32mm	
SOUND RECORDING FILMS		
Sound Recording	900 B 35mm	A high speed Variable Area or Variable Density recording film.
Fine Grain Sound Recording (VDA)	926 B 35mm	A fine grain Variable Density sound recording film with an exceptionally high signal to noise ratio and freedom from 16 cycle effects.
Fine Grain VA Sound Recording	928 B 35mm	A fine grain film for variable area sound recording using white light. Responds well to high gamma development.
Fine Grain SD Sound Positive	932 B 35mm	A medium contrast fine grain sound print stock designed for use with high gamma variable density negatives and for processing under normal release positive conditions.
Fine Grain Sound Recording (VDA)	934 B 35mm	A low contrast fine grain sound negative for variable density recording designed for development in picture negative developers.
Fine Grain Sound Recording (VDA)	937 B 35mm	Same emulsion as Type 934 with non-halobal base to increase sharpness of sound images.
Sound Recording (VDA)	902 A 16mm	A high speed Variable Area or Variable Density recording film for variable density recording. The non-halobal base eliminates image sharpness.
RELEASE POSITIVE FILMS		
Release Positive High Speed	903 B 35mm	A high speed normal grain film where release print speed is required. Excellent for making super-imposed title prints.
Fine Grain Release Positive	925 B 35mm 925 A 16mm 925 C 32mm	For general release work and dubbing prints which require the optimum in picture and sound quality. Yields true black images.
Fine Grain News Positive	929 B 35mm	
SPECIAL PURPOSE FILMS		
Title Stock	905 B 35mm	A high speed film for title photography. Clarity of base makes it ideal for superimposed titles.
Fine Grain Low Contrast Positive	924 B 35mm 924 A 16mm	A fine grain film for photographing either negative or positive images from television monitor tapes. The low contrast of this film makes it especially suited for prints which are to be telecast. May be processed in picture negative or release positive baths depending on contrast level desired.
Fine Grain Background Positive	927 B 35mm	
		An extremely fine grain film of high resolution for background projection purposes. Yields a true black image of exceptional gradation and sharpness.

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THROUGH CHEMISTRY

*"a **WARRIOR** camera..."*



Gene and Charles Jones, NBC-TV cameramen, in action, examine one of their Bell & Howell "70" cameras in the Korean forward area.

NBC's newsreel men prove B&H cameras under fire

In the thick of the Korean action from the very beginning, the Jones Brothers have sent NBC-TV some of the finest War pictures ever filmed, including many exclusives. These movies were filmed under exceedingly tough and dangerous conditions. In fact, when Gene Jones was wounded in the chest at the Inchon invasion, he had to inch his way back to the beachhead through hundreds of yards of severe fire...protecting the pe-

cious film in his Bell & Howell "70" for NBC-TV News Camera viewers.

Here's what the Jones Twins say about their Bell & Howell Cameras in a letter to Robert McCormick of NBC: "We try to shoot about 300 feet per day. The Bell & Howell is a rugged little camera. Both of ours have been damaged in combat...but we've managed to have them repaired by Signal Corps people."

Features of the New B&H 70-DL

FLex-Turret Head for instant lens change. **Crutch** Facemeter permits precise focusing through the lens. **Visionfinder** Turret rotates positive viewfinder objectives to match lenses on lens turret. **Powerful Spinning Motor** operates 22 feet of film on one winding... maintains speed accurately throughout film run. **Flash** Cock for short double exposures... other track effects and unlimited film run. **7 Film Speeds** include 8, 13, 16 (normal), 24 (normal), 32, 64 and 64 (use slow motion) frames per second. **Film Plane** Merit by accurate focusing mechanism. **Parallax** Adjustment corrects from 1 foot to 3 feet. **Eye-piece** focuses for individual sight variations... increases illumination to the eye up to 60%. Complete with 1" f1.3 lens only. \$195.00.

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The Bell & Howell "70" camera is indeed a rugged camera. But that isn't the only reason why it is the favorite of professionals and ambitious amateurs. This camera is designed to make the highest quality movies yet can be carried anywhere...either hand held or set up in a matter of seconds to shoot under the most adverse conditions.

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THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

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ON THE COVER

GETTING the light just right for a close-up of Fredric March, star of Nostalgia Kraemer's *Death Of A Salesman*. Playing light from a "Bouquet" on March's face is director of photography Frank Planer, A.S.C. (center) while director Leo Berckli studies the effect. Use of the "Bouquet"—a small, portable photo light—is one of Planer's lighting tricks employed to paint up character or mood in close-ups of players.

Photo by Lippman for Columbia Pictures Corp.

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Hollywood Bulletin Board



REVERSE SHOTS—not like a camera crew took to the players. Here, Paul from the Red spot still directs the photography for scene in "For Men Only," actor Paul Henreid's debut effort as independent producer.

William J. German has been appointed distributor for Eastman professional motion picture film effective January 1, 1952. German's new company, W. J. German, Inc., will succeed to the business which was previously operated by J. E. Brulston, Inc. The new company will continue to operate with substantial the same personnel as Fort Lee N. J., Hollywood, and Chicago.

German was closely associated with the late Jules Brulston as vice president and general manager of the Brulston company. He is an associate member of the American Society of Camera Photographers.

Voting Trustable For The Academy of Motion Picture Arts & Sciences 21th annual Awards for 1951, has been announced with the following dates set for important preliminaries to the presentation ceremonies to be held at the BKO Playhouse theatre in Hollywood Thursday, March 20.

Nominations ballots will be mailed Thursday, January 17. Nominations polls close January 26. The award-nominations will be publicly announced February 12. Screening of nominated pictures will be held from February 17 through March 9 at the Academy Award Theatre. Final Awards ballots will be mailed February 26, with the polls closing on Tuesday, March 11.

Incidentally, the Academy Awards will not be televised this year, according to Academy president, Charles Brackett.

O. M. Herrick, A.S.C., was chosen by the Canadian government's National Film Board of Canada to photograph in color the U. S. Canadian visit of Princess Elizabeth and the Duke of Edinburgh.

Herrick used the new Fastscan Green color negative—first time it was used in Canada. Film Board reportedly is so jubilant with results that, what was originally intended to be a 2-reel short subject is to be expanded into a feature-length documentary for world-wide distribution.

Maria Clara Awards, the Philippine equivalent of Hollywood's Academy Awards, were handed out recently in Manila to stars, writers, directors and cameramen in the Philippines' bustling motion picture industry. The awards presentation ceremonies were typically Hollywood in style, with big names on hand and searchlights piercing the skies, etc. Giving incentive to the event, which henceforth will be an annual affair, was the *Manila Times*.



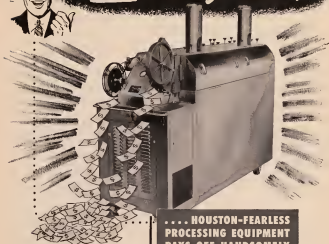
HIGINIO F. FALLORINA, A.S.C., winner of Best Philippine "Oscar" for photography

The Maria Clara Award is a 12-inch bronze statuette representative of the conventional ideal of Philippine womanhood.

Winner of the first Maria Clara award for cinematography was A.S.C. member Higinio J. Fallorina, for his filming of *Ang mga Bagwis Codets*.



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KEEPING UP WITH *Photography*

AN ENTIRELY new synthetic base for photographic film has been developed by Du Pont research; it was announced today by the Du Pont Company. Preliminary tests show that it is several times tougher and has much greater dimensional stability than any of the present types of film base. It is classed as a safety base, and is less flammable than present safety bases.

The new material, technically known as a polyester, is chemically related to "Dacron" polyester fiber, the newest of the company's synthetic textile fibers. Both are condensation polymers made from ethylene glycol and terephthalic acid.

Du Pont's Photo Products Department is currently producing polyester base in laboratory scale equipment and will shortly start up a new pilot plant at its Parlin, N.J., laboratory.

Polyester base is exceptionally tough, a characteristic that is particularly advantageous for motion picture use. It has twice the tear resistance of the standard acetate or nitrate base film and can be run through a projector from three to four times as long before perforations show appreciable wear. Because of its toughness and greater stiffness, it is believed that polyester film may make it possible to reduce the thickness of motion picture film by at least 20 per cent, with a resulting greater footage per reel and accompanying savings in processing and handling.

The dimensional stability of the new base offers important advantages, particularly in the motion picture industry and graphic arts, where close tolerances are essential. Polyester base keeps its shape to a remarkable extent even under the most extreme conditions, and such microscopic changes as do occur are much smaller than in existing films. Another important characteristic of the new base, its lack of brittleness at low temperatures combined with its dimensional stability, makes it especially well suited for aerial mapping films which must frequently withstand low temperatures and humidity.

Five years of research and an investment of more than one and a quarter million dollars have gone already into the development of this new film base, the company said. It added that the decision as to large scale production would await the results of the evaluation tests now being conducted in cooperation with the Motion Picture Research Council and others having special interest in the unique properties of the new material. If it meets all tests satis-

factorily, more than two years will be needed to design and complete large-scale manufacturing facilities, the company emphasized.

A UNIQUE SYSTEM of universal ratings and allied electronic testing equipment with which the quality of 35mm motion picture film can be measured in mathematical terms, has been developed by Otto H. Schade of the RCA Tube Department.

The universal ratings made available by Schade's system can be applied to measure with scientific objectivity the picture reproducing quality of all picture-producing instruments including cameras and projection lenses, positive and negative motion picture film, and TV camera tubes and kinescopes. Utilization of the system and its allied test equipment now enables producers of motion pictures to select film and lenses on the basis of the scientific ratings, scored for each component.

THE NATIONAL BUREAU OF STANDARDS

is the only scientific institution in the world which has complete facilities entirely within its own organization for making an optical instrument, beginning with the raw materials and its own producing the glass, the optical design, the lenses and prisms, the mechanical parts, and finally the finished product. Since its founding in 1901, the Bureau has conducted a broad program of optical research and development which has led to the solution of many problems of interest to both Government and private industry.

This work has included the development of technological processes for the production of optical glass, the study of properties of optical materials, the maintenance of optical standards, the design of lenses and optical systems, the production of prototype optical instruments, the determination of performance characteristics, the devising of methods for testing calibration, the preparation of specifications, and a complete consultant service.

A WORKING LIBRARY on accomplishments and techniques in all branches of photography may be consulted at George Eastman House, the international photographic center in Rochester, New York. More than 4,000 items have been added to the historical photographic collections since the institution was opened in 1949.

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- COLTRIAN, BARWELL, MAULSTER, M-R
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WHAT'S NEW in equipment, accessories, service



NEW 35MM LENSES—Sterling-Howard Corp., 561 E. Tremont Ave., New York 57, N. Y., has been appointed exclusive U. S. distributor of the new 1/2 series Gauss-Tarbar coated lenses for 35mm motion picture cameras. Lenses are available in Eyemo, Mitchell and other familiar focusing mounts in the following focal lengths: 25mm, 32mm, 36mm, 50mm, 75mm and 100mm. Write Sterling-Howard at above address for prices and additional information.

FLORMAN & BABB MOVE—Celebrating their first anniversary as business by moving to new and larger quarters, Arthur Florman and John Babb, of Florman & Babb, dealers in motion picture and TV equipment, recently opened the doors of their new offices and showrooms at 70 West 45th St., New York 19, N. Y. on December 1st. The new quarters afford greatly increased facilities for stocking and displaying 35mm and 16mm motion picture cameras, lighting and editing equipment, as well as the extensive line of C.T.M. motion picture equipment which the company imports from France.



SAFETY JUNCTION BOX—O. A. Wendt Co., P. O. Box 505, Santa Monica Blvd., announces a four-outlet safety

junction box for motion picture lighting equipment. Made of insulated rubber, it is designed to withstand heavy duty, it cannot ground out, plugs clamp in, and the unit can be dragged or hung without marring furniture surfaces. Price less cable, is \$7.95.

EASTMAN KODAK FILM CATALOG—Just off the press is "Eastman Motion Picture Films For Professional Use," 80 page catalog and handbook of Eastman films. Perhaps the most comprehensive book on Eastman films yet published, this volume describes the characteristics and intended use of each type film, including exposure index, filter data, safe-light to be used, if any, the perforation data, and the type of winding in which each film is available.

Chapters are also devoted to the physical and emulsion characteristics of the films, and there is comprehensive data and formulae on processing.

Priced at \$1.00 per copy, this valuable book is available from Eastman Kodak Co., Rochester, N. Y., or through the company's offices in New York City, Chicago, and Hollywood.



MAGNETIC FILM SPLICER—Kinevox, Inc., 116 S. Hollywood Way, Burbank, Calif., announces a new splicer for the editing and butt splicing of 16mm and 35mm magnetic recording film. The Kinevox splicer employs a perforated adhesive tape for the joining medium. An accurate angle cut is made between the speaker holes of the recording film. Precision-machined register pins accurately position the film and the perforated joining tape. Non-magnetic stainless steel construction safeguards against impairing extraneous magnetic

come to the recording film during splicing.

Kinexon engineers point to the superiority of the Kinexon-type butt-splice versus the lap-splice method in that the butt-splice does not cause film to raise in passing the recorder and playback heads, thereby insuring flawless recording results.



FILM PRINTER FADER—Pall Products Corp., 936 N. Crenshaw Ave., Hollywood 58, Calif., announces a fade attachment for Bell & Howell 16mm and 35mm film printers which makes possible automatic fades and dissolves in color printing as well as black and white. Easily installed, fader is operated by a film switch actuating an interrupter. It does not interfere in any way with the normal printer light change operation. Any three of the following fade lengths can be provided: 20, 30, 35, 50, 60, 75, and 90 frames.

CAMERA MART, INC. MOVES—After 11 years at the same old stand, Camera Mart, Inc., moved early in December from 70 West 15th St., to 1815 Broadway, New York City. New quarters provide larger offices and attractive showrooms for display of extensive lines of motion picture and television equipment handled by company. New location now affords modern repair shop for camera and sound equipment with optical testing and calibrating equipment. Fitting and cutting rooms are soon to be installed for rental purposes to independent film producers. Planned will be latest type Moviola and synchronizing equipment.

BOOKS ON MOVIE MAKING—Eastman Kodak Co., Rochester, N. Y., has issued a new booklet listing a selected group of books on general motion picture work.

MAKES 3-DIMENSION CINE FILMS—The Need Company, 241 First Ave. North, Minneapolis 1, Minnesota, announce the Need 3-Dimension Converter for use on 16mm cameras for making stereo movies.

Hollywood or Hong Kong

AURICON 16mm Sound-On-Film for Television



Clete Roberts and his cameraman **Russell Day** use the AURICON-PRO for their world-wide coverage of the news

Clete Roberts' "WORLD REPORT" produced by U.S. Television News Reels for IWS-Telenews is now being telecast over 23 CBS stations in the East, plus complete TV coverage in the Western States.

Clete Roberts says: "OUT OF 50,000 FEET OF 16 MM FILM SHOT WITH THE AURICON-PRO SINGLE-SYSTEM SOUND CAMERA, NOT A SINGLE FOOT OF FILM WAS LOST THIS INCLUDES 130 ISSUES OF "WORLD REPORT" FILMED FOR TELEVISION IN EAST ASIA, THE SOUTH PACIFIC, AND ALASKA, WITH TEMPERATURES RANGING FROM SUB-ZERO TO THE HEAT OF THE TROPICS AND UNDER THE ROUGHEST OF TRAVEL CONDITIONS THIS FINE PERFORMANCE PROVES ONCE AGAIN THAT THE AURICON-PRO CAN 'TAKE IT.'"



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Westward The Women

MGM's epic "western" enhanced by epic photography of William Mellor, A.S.C.

By ARTHUR ROWAN

WESTWARD THE WOMEN" is one of the few pictures to come out of Hollywood in which the photography was with the story and cast for top honors. One cannot view this MGM production without feeling the grandeur of William Mellor's brittle sharp black and white photography, which effectively sets the mood for the unique saga of a band of pioneer women leaving 2,000 miles of prairie and desert

wastelands in quest of husbands in far off California.

The secret on photography was director William Wellman's idea. No ordinary studio-set settings would do for his epic of pioneer girls in calico strapping across the North American continent hell-bent for matrimony. Wellman wanted new and startling locales having unusual photographic possibilities against which to stage the action of his story, and toward this



MGM's "Westward The Women" is a saga of 200 women who leave miles of prairie and desert in quest of husbands in California. After leaving trip from Chicago, Robert Taylor tells them of husbands ahead.



HALFWAY to California, all but two of the men Taylor listed as wagon drivers and guides desert, leaving the women, Taylor and two men to continue the march. Enroute they fight Indians, storms, suffer injuries.



EVER ALERT for roving bands of Indians, Taylor provides wagon team with the women now driving and herding the cattle home, with its warning trail, a just step of many compressed highlights in time.



KAISER'S methods afford women the only bathing opportunity enroute to California. Slaving, unfiltered sun in all scenes such as this emphasizes the rugged demands endured by the travelers.

god he sent cinematographer Mellor as his personal emissary to scout locations on the Mojave desert in California and in and around Kanab, Utah. Tamed locale of countless western film dramas. Here was a picture in which the studio art director was to play a minor role. The settings for the picture would be already built by nature, and much would depend upon the inspiration the cameraman found in the natural settings chosen for staging the action.

No wonder, then, that Mellor's camerawork achieved such perfection. For the first time in all Hollywood history, perhaps, a cameraman was entrusted with the responsibility of selecting the major location sites for the picture he was about to film. Normally, a cameraman follows the script, and shoots in locations and on sets that have been prepared for the most part, without benefit of the photographer's counsel.

Before Mellor set out to scout locations for director Wellman, the studio already had made a tentative survey of several location sites. These had been photographed in Illinois and the film screened at the studio. Mellor, in a jeep, retraced the studio scout's trail into Pinta and Johnson canyons, near Kanab, with only mild enthusiasm. Just as he was turning back toward Kanab, the driver of the jeep casually mentioned a site in the country called Surprise Valley which, he said, to his knowledge had never before been used by a motion picture company. After about an hour's drive, they reached the canyon and what Mellor saw sent him scurrying back to Kanab to put in a hurry-up phone call to Wellman back in Hollywood. At Mellor's insistence, a dubious Wellman flew to Kanab and Mellor drove him out to Surprise Valley. The director was overwhelmed. Not only did he approve the site but began a mental rewrite of the story in order to take full advantage of the natural pictorial elements he found so abundant there.

"The Valley had every pictorial element we could ask for," Mellor said. "From stark desert wastes to deep walled canyons, plus a stream that flows from a small rivulet far up the canyon to a good size river with many pictorial possibilities. Here in this valley we could shoot the greater part of the rewrites written into the script, do most of the picture here, and save the studio considerable in production costs."

In the beginning the story idea for *Westward The Women* was Frank Capra's "Look," he said, "it's 1854. Put 200 women in covered wagons. Take 'em across hell to California. Stampedes, accidents, Indians, sudden death."

THE CAMERA setup for an important scene in one of the closing chapters of *Westward The Women* is seen in this picture. The camera is ready to shoot the scene. Director Wellman, in foreground, is giving directions to players in another wagon just ahead.



TWO BELLS—"Westward The Women" marks the 14th picture Ed Mellor (top) has photographed for director Ed Wellman, shown here contemplating a new camera setup on location near Kanab, Utah, where much of the picture was photographed.



PICTURED above are two important camera sets trucked to desert location by MGM—the steel camera mounted on dolly, and the "Big Gun" camera set with hydraulic lift. Background, which author used both as a camera and light panel. Here the equipment affords two simultaneous takes of important action from different camera angles and heights.

From this capsule scenario, screenwriter Charles Schnee wrote the script. Briefly, the story concerns a pioneer rancher in California with a son to provide money for his ranch hands. Taking along Robert Taylor as guide, the rancher, John McIntyre, goes to Chicago. Then he signs up 200 women to make the trip to his California ranch. Taylor, meanwhile, engages a dozen men to go along and avoid him as thieves, cattle rustlers and Indian fighters in the westward trek. "But stay away from the women!" he warns them.

(Continued on Page 42)



MARCH OF TIME crew that produced the coal industry film "Powering America's Progress" in Union City, N. J. From left, cinematographer John Goodman (right), Regis White, Jack Daniels, John Gould, cameraman, Al Kora, assistant, Edward Fordon, sound man, and James McInerney, grip.

Documentary On Coal

The color camera goes underground to record bituminous coal mining operations and follows through for the story of 'Powering America's Progress.'

By CLIFFORD H. ADAMS

PHOTOGRAPH BY ELO AND Z

Futuring a coal mine in color? There's an assignment to challenge any cinematographer! But oddly enough, there is color even in the depths of a coal mine. And the Bituminous Coal Institute of Washington, D. C., has an excellent 16mm color motion-picture production to back up the statement.

When the Institute elected to make *Powering America's Progress*, a motion picture depicting the virtual facets of

one of America's greatest industries, the decision was to film it in color, and the film producer who received the assignment was March of Time. Cameraman John Gould did the photography; not a member of photographer credit is also due William Vandervort who directed the picture. A noted industrial still photographer Vandervort earlier had demonstrated his photographic skill by having cut a superb set of 1 and 5 color

reassignments on underground and surface coal mining operations for the Institute. So it was that a rare combination of talent was noted to document the coal mining operations in 16mm Kodachrome.

The assignment not only called for a superb combination of pictures on the mechanical might and power of the coal industry itself but for a vivid dramatic portrayal of coal's impact on the night of America. This coal documentary was to be a story of America at work. From the engineer on the coal train to the miner operating a shuttle car, from the steel worker directing the tapping of the open hearth to the heavy production line foreman from the satisfied customer of coal to the friendly warmth of his company room to the research scientist solving the problems of liquefying coal the movie was in depth the dependence of America's industrial might upon coal and the benefits accruing to the people of America from the numerous products made possible by an abundance of coal.

The filming task presented a challenge in techniques and an opportunity to blaze a pioneering trail in the handling of a commercial 16mm color motion picture. A modern American in a dimly lit bituminous coal mine might be likened to a complex city with air, mine, streets, building jobs and homes with an electric powered transportation system set at all disorders in a trolley car network furnished to many American cities and towns. But there is one vast difference: In the underground coal mine giant machines move along the "avenues and streets" of the passage ways and operate in the "building lots" or rooms. Both push-button ease these mechanical monsters, powered by the state's highly skilled miners, go about

WITH A MARRIAGE 16mm camera, John Gould (left) photographed mine made equipment underground in motion picture. Directing a new scene with Gould is cinematographer Al Kora.



their daily business of sending above-ground thousands of tons of coal each right-hour shift. And, unlike the bright lights of a city, almost the only illumination in this underground world is supplied by the battery cap lamps of the miners.

Here then was the first challenge: depict the drama and color and rhythm of the cycle of underground coal mining—smelting, cutting, drilling, blasting, loading, and conveying—plus the ever-constant safety measures enforced continuously throughout the mining operation.

The problem: how to light it? Grisel had never been underground, but to Vandivert a coal mine was almost a second home. After long conferences in the MPT's New York offices, relative to the merits and capabilities of this and that type of lighting, it was decided to do the job with four 1,000-watt "deuces" and eight 1,000-watt "inkies." Not only would sufficient light be assured through this arrangement but mobility—a major factor—was guaranteed.

A question concerning the type of photographic equipment to be used was quickly resolved. The camera selected was a 16mm Mauer, equipped with matched Bausch & Lomb Balar lenses at varying focal lengths. The film selected for the entire job was Commercial Kodachrome (Tungsten). Alexey Gyrotrips, dollies, tripods, etc., were matters of course. In addition to Grisel and Vandivert, the crew consisted of Bill Shaw, electrician; Reginald Wells, assistant director; James Maloney, grip; Ed Preston, sound; Francis Rutledge, assistant electrician; Johnny Garandhouse, props; and Al Kern, assistant cameraman.

From the first day's shooting until the last foot of film wound through the camera, technical difficulties arose with monotonous regularity. They had to be and were solved on the spot! Two considerations always had to be kept in mind. They were: absolute technical accuracy in depicting complex and varied mechanical operations below and above ground, and dramatic action and color geared to hold the undivided attention of audiences ranging in ages from 10 to 90.

Perhaps on the theory that it was best to get the toughest part of the job out of the way first, the photography began underground. "On location" was Fairmont, West Virginia, and the mine selected was some 25 miles from that city. Miners go to work early, and a 6 a.m. call was standard procedure for the crew.

Here, lighting was not the only major problem encountered. The human element also entered the picture. There are no paid actors in this film. All were

coal miners, tool steelworkers, tool and road men.

In the few days at the Fairmont mine, the entire underground mining cycle sequence was completed with minor exceptions, plus considerable footage taken outdoors and in above ground mining installations. Perhaps Director Bill Vandivert summed up the mining phase of the production best when he said:

"In producing 'Powering America's Progress' the problems were more numerous than one could find in almost any other commercial documentary done in the past few years. No high quality color picture has ever been done on coal because of the difficulties involved. And no one had ever made really good color film on the underground coal mining machines actually at work. These were the factors of restrictions of space, safety, dirt and coal dust impairing equipment, maintaining a proper color balance in the film because of great color contrasts and fluctuating voltage, creating a minimum of interference with normal operations in the mines, and last but not least the necessity to phase an association of mine operators, plus the U. S. Government's Bureau of Mines, with whom collaboration the film was produced."

Still operating on the principle of toughest things first, the crew moved on to the Pittsburgh area for some vivid and unusual sequences on the steel in dust. Steel making is dependent upon coal, iron ore, and steel as an industry has been capably photographed many times, but rarely with the dramatic and colorful emphasis supplied by the camera of Johann Grisel. From the cooking of the great by-product coke ovens with the basic ingredient—bituminous coal to the gleaming sheets of steel rolling off the finishing mill, the camera recorded every dramatic episode in the cycle. One of the most challenging photographic problems was presented when it came time to shoot the tapping of the giant open hearth furnace with its blinding white stream of molten metal pouring into a waiting ladle.

Here was a real problem in color balance. The radiance and reflectivity of the molten, white-hot metal would be great, but still not sufficient to supply the necessary detail in the over-all furnace, a huge structure. With the camera and crew 30 feet away on a metal platform at a slight right angle to the furnace door and at about the same height, three dummies were lighted and placed camera left, and directly opposite the furnace, to throw some light into the shadow area.

Ordinarily, an open hearth furnace (Continued on Page 47)



PROBING color film became a problem when the lens failed to focus out along the cavernous shaft in this



LIGHT PROBLEMS surfaced when shooting outdoors. Here cameraman Grisel's photographic skill was put to test in shooting the blast furnace sequence



SEBEL chose vintage light to "highlight" to get above shaft of surface mining operation



ASSIGNED to shoot "An American in Paris" only a few days before the starting date, Director of Photography Alfred Gilks, A.S.C., (right) was quickly asked by unit boss Director Preston Ames to show him something of some "montmartre" he prepared for the production.

Some highlights in the filming of . . .

'An American in Paris'

By ALFRED GILKS A.S.C.

THE ANNOUNCED GOAL of the persons who pooled their talents for MGM's *An American in Paris* was to do a picture which would reflect the real heart and emotional appeal, as well as the exciting tempo of the city regarded alike by travelers, painters and story tellers as the most romantic in the world.

The top command: Arthur Freed, Vincent Minnelli, and Gene Kelly, worked intensely for many months on the plans for the production and came up with an abundance of brilliant ideas for sets, lighting effects and camera movements. To carry out these ideas and deliver them to the screen in a practical manner, with all the flavor and atmosphere intact, was the challenge handed out to art director Preston Ames and myself.

Fortunately Ames had been in on all the pre-production work and had transformed many of the ideas into sketches. I was not assigned to the picture until a few days before shooting was to start. It was Ames' fine cooperation that speeded my briefing and made it pos-

sible for me to "go to the post" with confidence that I had a complete understanding of the spirit of the picture.

Because the picture was to be produced entirely in Hollywood except for a sequence of atmospheric shots, it became a formidable and challenging assignment in art direction and photography. Without the personal impact of authentic Parisian scenes and locales the picture, as conceived, would lose much of its punch. And so Paris was recreated in the MGM studio.

There are many advantages in building up sets for a picture like this instead of shooting in the original locale; advantages especially for the cameraman. When the sets are designed and built at the studio, the full requirements of the camera can be considered in the planning and the sets constructed to permit widest utilization of the camera. Also, colors more suitable to Technicolor photography can be used, and the lighting, of course, is not the problem it would be on location.

Previously, in 1932, I had visited

Paris and spent roughly two weeks with Buck Leach, Marianne, artist-filmmaker friend and former shipmate. I had just purchased a Leica with a very fast lens so I could shoot candid pictures inside and out, day and night—from Café de Paris girls at the Bal Tabarin to big Spanish dances with Montmartre at the Casino de Paris. In those days it was a dratted sensation to sit someone snapping away with a camera at night with no flash and no lights, and the French no doubt took me for a hairless idiot. But I got some fine pictures.

The long arm of coincidence has been fattened by adverse conditions as well as by events, but I cannot help thinking how really extraordinary was this experience of mine in Paris from the incidental point of view, because my companion was like Gene Kelly in the film made so many years later, a young American painter, victim of the preceding war, who lived on the fringes of the Blau Montmartre in a studio as typical as anyone could imagine. To further my wanderings in little Montmartre streets, I frequented the artists' cafes in Montmartre and in Montparnasse, we saw the quays in daylight and at night, we drank white wine and ate oysters on the terrace. And all the time my Leica was working—first the Place du Tertre to Notre Dame.

When I started on the picture at the studio, I dug up these old Leica photos. They revived countless memories which I sincerely believe were a great help to me in getting the feel of the atmosphere. I was to strive for in filming *An American in Paris*.

Perhaps one of the most challenging



AFTER studying set department sketches, which visualized all the important sets and scenes before start of picture, Gilks planned the lighting and photography.



A HIGHLIGHT and a lighting challenge was the decorated staircase and with its two escalators covered by beautiful spots, and steps which lit up in dancer's footstep



ABOVE Street, were suspended, mounted which were used to replicate (right) those Director Minnelli (see below) and Gene Kelly discuss a high angle shot



NARROW, three-wall set, 11 feet high, with backboard camera and beam ahead during the night scene, posed a considerable lighting problem

sets was the little cafe and the streets that worked with it, where much of the action took place. This was an exterior on Lot 2. Here a building was cleared and the cafe interior built in conjunction with a real street—in fact three streets. Directly across from the wide entrance of the cafe a street extended straight away for a block to another cross street, parallel to our foreground street, which extended a full block from the cafe on one side and half a block on the other.

Such an extensive layout was a far cry from a single small street or a banking tied in with a set on a stage. We had many sequences, both day and night, to shoot from the inside of the cafe, with the streets showing in the background; also, scenes starting in the cafe on closeups and then, without a cut, pulling back with the camera to a full shot of the exterior of the cafe then

panning or rolling with the action on down the street into a long shot.

Both the day and night scenes were shot in the daytime. In addition, we made other long Newcomb establishing shots and traveling scenes that were not tied in with the interior of the cafe. For these, of course, sunlight was most desirable. In lighting and balancing interiors and exteriors that work together it is necessary to establish a marked difference between outside and inside areas of the set; also, one must stay within the exposure limits required to print properly. The new fast Technicolor film was not available when we started the picture. Had it been a great saving could have been effected, and I would now have many less gray hairs.

The usual way to handle a set situation such as this is to lay in the streets and cover everything with black tents, then rig it heavily with arcs, high and

low. This would have been a waste of a job because of the time and area involved—and very costly. So we tried another method, which, by the way, is a very old one. The street sets already had overhead wires and white diffusers. In this we added black cloths, which could also be adjusted back and forth as desired to admit just the right amount of soft fill light for a day effect in the street. For night sequences we reduced the amount of the fill light by means of the cloths.

Of course, we used a number of arcs on towers and rolling parallels to point up our day or night scenes, but we did not have to rig any of them high. We used a quarter of the lights and crew that normally would have been required had we blacked in the set solid. When it was necessary to get long shots in sunlight, we pulled all the cloths.

The authorities and the visual in-

(Continued on Page 35)



ONLY the lower part of this set was photographed by Edna, whose camera setup is shown on photo in background. Screenplay is a Newcomb shot



START of the picture. Loretta Curran and Gene Kelly, on Quad set. The background is a magnificent hand-built cyclorama, the famous, previous



THE 3-STREET intersection, scene of night rally and arena dance, which was covered here in and set of cafe at left, seen down street

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the series that begins on this page is the second in a series written by members of the Screen Producers Guild in Hollywood and dealing with the producer's view of film making. While the editorial content of *American Cinematographer* customarily is devoted to the photography of motion pictures, there is increasing evidence that more and more of our readers are vitally interested also in topics dealing with other phases of film production.

For them we hope this series will prove of substantial value. The articles bring to the film maker not only the viewpoints of the producers but reveal a great deal of the pre-production planning and activity that precedes actual photography of a picture, and while all this is related to the production of professional films, what Hollywood producers have to tell about their side of the business should prove highly educational for the cinematographer—and just as well as professional.

The author, Richard Goldstone, came into the motion picture industry originally as a writer, and then started producing short subjects. After a remarkable record in that field, he became general manager of the shorts department at Metro-Goldwyn-Mayer—even finally going into feature length productions at the same studio when he is now producing. He produced, among many others, *The Set-Up* and the familiar Red Skelton Comedy *The Yellow Cab Man*.

EDITOR



DOPING OUT camera angles in advance can contribute greatly in cutting production costs, and this step is usually one that precedes writing of the "final" script. Here, director Alfred Hitchcock (right background) builds with script writer, production office representatives, cameramen, and actor Jimmy Stewart in plotting the production of one of his hit films.

Script Problems In Film Making

Some of the obstacles commonly encountered by major producers before the cameras start rolling on a feature film production.

By RICHARD GOLDSTONE

THESE days have nodded from Olympus. The sun is shining in the heavens. There is a hush of expectancy upon the land.

From the mimeographing department enter the messengers, bearing scripts, stacks of them—uncollected, scribbly typed pages—new yellow covers bearing the magic word FINAL stamped in bold red letters in the lower left hand corner.

You have been told by the front office that the starting date for your picture is 2 weeks from now—10 weeks if the picture your leading lady is currently working in needs any retakes. Your wife suggests that maybe this is the time to go to Palm Springs or Mexico City, or just lie around for a couple of weeks soaking up sun in the patio. Patiently you explain to her that there's still a lot of work to do on the script and she goes back at you with understandable perplexity and says, "But it says 'final' on the cover."

Final? Yes—in the sense that the vice-president in charge of production has judged its merits and agreed that as a vehicle it's a legitimate risk of a million dollars of the company's money.

It's final as a general order: committing an army corps to battle is final. The battle has yet to be fought.

So, you make your opening gambit—a perfunctory patrol into the norman's land of available directors—Smith, Jones and Brown are under contract to the studio and available. Smith, in your private opinion, couldn't direct traffic Sunday morning on a deserted sidewalk. Jones, through a niece of his who happens to work in the Script Department, has already read your script and he's made it known around the lot that he wouldn't touch it with a ten foot pole. Brown—well, maybe. He's an old hand at the game with a lot of pictures under his belt—134 to be exact—since he started back at the old Seawent Studios

in 1912. Sure, he can direct your picture and probably do it efficiently. But you're not just looking for efficiency in a director. You want enthusiasm and inspiration, too. And you wonder if a man can really feel enthused and inspired about his 114th picture.

Maybe you're being unfair to Brown, but you can't help feeling that on this particular script you'd rather have an eager beaver. An up and coming awe fellow like Buddy Boleynson over at 20th Century Fox whose direction shows style and vigor and energy and—work. Paesthetically, the trouble thought crosses your mind that because of his youth he hasn't yet been able to push his salary up to a stratospheric level which will

(Continued on Page 46)



GENERAL VIEW of recent layout on Stage 2 of General Service Studios where the weekly "I Love Lucy" TV new show is produced. All lighting is from overhead with units so mounted they can be changed with a minimum of time and effort. The show is photographed with three Mitchell Super 8MC cameras, 28 shooting simultaneously.

Camera (1) in center makes all the long shots, while cameras are filmed by cameras (2) and (3) at either side. Number floor marks and numbered instructions, technical staff who is monitored by sound clerk via microphone phone system as show progresses. Devices are used and time between scenes averages but a minute and a half.

Filming The 'I Love Lucy' Show

Weekly CBS-TV comedy show filmed in Hollywood sets pace for top-quality television.

By LEIGH ALLEN

IF THERE is a revolution imminent in the production methods of motion picture making in Hollywood, it probably is taking place these days on Stage 2 of General Service Studios, where Desilu Productions, Inc. is turning out 22 minutes of TV program film in 60 minutes of actual shooting time.

Major film productions could take a

lesson from this company which, like other makers of television films, was in the beginning faced with the problem of how to make films economically and at the same time successfully entertaining for the new medium. That Desilu is succeeding in this is evident in the fact the company is operating at a profit, and that its product, the *I Love Lucy*

television show, is rapidly climbing toward the No. 1 spot in the national polls, at this writing, the show already is No. 1 in the ratings.

From the point of picture quality, technical men rate the show one of the best of all filmed TV shows. Credit for this is due to Karl Freund, A.S.C., who is directing the photography.



DIRECTOR of photography Karl Freund, A.S.C., looks to camera lens as while assistant runs a tape from camera to lens during a camera rehearsal. Weekly production employs three complete camera crews which are supervised by Freund.

With the steady rise in popularity of the show, the photographic methods employed by Freund and his camera crews are creating widespread interest among producers of motion pictures. Both major and television Production executives from nearly every Hollywood studio have "scouted" the show during filming and have lauded Freund for his achievements.

Visiting the sound stage during a rehearsal or an actual filming of a *I Love Lucy* show, one is impressed by the methods and by the orderly manner in which production proceeds. There are none of the interminable delays which mark the production of films in the major studios. Delays could not be tolerated because the show must proceed much the same as an actual live show. Inevitably, inasmuch as there is an audience also present on the stage. This audience is an important adjunct to the show and its audible reaction as the show unfolds is recorded simultaneously with the dialogue and becomes an integral part of the production.

The action in each weekly episode of *I Love Lucy* takes place on three basic sets created more or less permanently on Stage 2. The sets, which represent the apartment of Ricky Ricardo's (Desi Arnaz) and Lucille Ball, consist of kitchen, living room, and a third room which is divided as required. The sets adjoin one another and are in fact "intercommunicating," so that action, such as a player entering the living room from the kitchen door, becomes a natural thing, and when the continuity of such action is to be picked up by the cameras, they are merely moved before



the adjoining set and filming is resumed in a matter of seconds as will be described later in more detail. Beyond this three set arrangement is still another set representing the nightclub where Ricky Ricardo is employed as entertainer. Here the orchestra is assembled for every show, whether or not it is to be used in the picture filmed that evening.

The show goes before the motion picture cameras in much the same way it would as a live show in a television studio. Indeed, as Karl Freund points out, the almost continuous camera-on-dolly technique employed is adapted from standard TV camera operations for live shows.

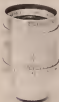
The show is photographed on 35mm

film with three Mitchell BNC cameras mounted on dollies as shown in the photos. All three cameras shoot the action simultaneously. The camera in the center makes all the long shots with a 16mm wide angle lens. The cameras at either side record the action in close-ups, using 1 1/2 inch and 1 1/4 inch lenses. In the beginning the company used a camera-truck method, which permitted remote-control operation of the cameras individually for long shot medium shot and closeup, as the script demanded. This system was soon abandoned however in favor of regular film production methods, with the takes from the three cameras edited on the Moviola via The

(Continued on Page 32)



BRIDGMAN developing machine formerly carried Excise Tax of \$750.00



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\$224.00 was Excise Tax formerly collected by Government on this Bell & Howell film projector

Significance Of Recent Excise Tax Cut On Motion Picture Equipment

By JOSEPH A. TANNEY

President, N.A.P.M. Camera Supply Corporation

GOOD NEWS, like the birth of triplets, sometimes has a startling effect. It takes a while for parents to accustom themselves to these multiple blessings. Much in the same manner the motion picture industry has reacted to the "birth of triplets" in the new tax law on cameras, lights and equipment. The law, which reduces or eliminates excise taxes altogether, went into effect last November 1st, and it's almost too good to be true. Our industry is now relieved to a considerable extent from the unfair excises we formerly had to pay on professional business equipment which we use to earn our living or keep our places of business going.

It also appears that excise taxes have been removed entirely from all photographic equipment, materials, and supplies, also on accessories such as exposure meters, flash-bagars, lighting equipment, darkroom apparatus and materials such as film packs, sheet film and sensitized paper.

An extract from the bill containing the important provisions follows: "Items Subject to Tax: Cameras and camera lenses, unexposed photographic film in rolls (including motion picture film), 20%. The tax imposed shall not apply to view cameras, to cameras weighing more than 4 pounds exclusive of lens and accessories, to still camera lenses having a focal length of more than 120mm, to motion picture camera lenses having a focal length of 20mm

or more, movie film more than 150 ft. in length, or to film more than 25 ft. in length and more than 36mm in width."

That Congress was aware of the unfair burden which excise taxes loaded onto the motion picture business is evident in the fact that a bill increasing national taxes of all sorts by many billions still contained a provision for the relief of this industry. Strangely enough, the potent section on photographic excise taxes takes little more than a page in a tax law document having something over 150 pages. The favorable action even though not all that was desired and deserved, shows that the principles of democratic government still are high in the minds of our lawmakers.

Despite pressure by many special interest groups and individuals, and opposed under by the deluge of papers and requests for hearings and interviews, congressional leaders were still available to such photographic industry leaders as Executive Manager Wilkinson of the Master Photo Dealers and Finishers' Association, William Babbitt, Managing Director of the National Association of Photographic Manufacturers and NAPM Excise Tax Committee members, H. A. Schumacher (Gaullex), E. S. Lindfors (Bell & Howell), O. B. Miller and A. H. Robinson (both of Kodak). The Masters and NAPM along with these men devoted hundreds of hours and thousands of dollars to the long, hard, frustrating job of proving the inequity of taxes indiscriminately applied to photographic equipment and supplies used by firms and individuals in the earning of a living.

This means that practically all cameras used in motion picture production, both 16mm and 35mm, magazines, camera tripods, blimps, most lenses, view finders, matte boxes and sunshades, dollies, geared and friction heads, are motion picture equipment, perambulators and camera cranes are now free of excise taxes. Many camera accessories such as alignment gauges, dissolver tables, etc., are presumably in the same category.

All studio lighting equipment and an-

(Continued on Page 39)

\$905.00 (75%) now have to pay the \$150.00 Excise Tax formerly assessed against this National Cine Equipment "Industry" All Excise Taxes on such equipment have been removed





FRED W. JACKMAN, A.S.C.
CHAIRMAN, 1952 CONTEST COMMITTEE

March 1st Is Deadline For Contest Films

**Six Hollywood cameramen will select the
Top Ten amateur films to receive American
Cinematographer Gold Trophy Awards.**

By FRED W. JACKMAN, A.S.C.

FRED W. JACKMAN, chairman and president of the American Society of Cinematographers, will convene the committee of judges who this year will evaluate the entries in American Cinematographer's 1952 Amateur Motion Picture Competition.

Jackman, who has served as executive chairman in previous years, is an old champion of the amateur and a leader. He is himself one of the industry's most renowned cinematographers, having for many years directed the photography of Mark Seitz's famous *Kismet* Camera Club. His own early day experience as a cameraman parallels that of many of today's serious amateur filmmakers, in that he learned to accomplish with his camera the cinematic effects which today the professional brings to the process and special effects department. Jackman is credited with developing use of variable camera speeds, split focus, multiple exposure, etc., as means of creating unique comedy effects in Mark Seitz's films.

The committee of six judges for the 1952 Competition will be selected from among leading directors of photography in the major Hollywood studios. Most of these cameramen also are cine-camera enthusiasts, and understand the amateur's filming problems and his limitations.

No other national film competition offers the amateur the opportunity to display his work before the men who know cinematography best—the professionals—and who again this year will select the TOP TEN amateur films to receive American Cinematographer Gold Trophy Awards. EDITOR

LESS THAN SIXTY DAYS remain for amateur movie makers to put the final polish on their films and enter them in American Cinematographer's 1952 Amateur Motion Picture Competition. This competition closes at midnight, March 1. Already, tens of many entry blanks have been requested as last year and at this writing a formidable number of film-drafts have been received by the contest chairman.

This nation-wide competition is open to any amateur-made 8mm or 16mm film, silent or sound, providing it was completed after January 1, 1950. It is necessary, of course, to place a footage limit on all entries, and this has been announced as 800 feet for 16mm films and 100 feet for 8mm films. However, because many contestants planning to enter pictures with sound on film have objected that 100 feet limits their entries in actual screening time as compared to silent films made at 16 f.p.s., the committee has decided to change this specification and allow the entry of 16mm sound films (or any film which must be projected at 24 f.p.s.) up to 1200 feet.

Perhaps no other competition the world over offers amateurs the opportunity to display their movie-making ability before the most critical of judges—the professional cameramen of the motion picture studios. To have your film chosen to receive one of American Cinematographer's Gold Trophy Awards is to receive the highest professional accolade for your efforts and artistry—which may not be without significance. It could mean greater rewards ahead for you as a cinematographer.

Whenever I have opportunity to address a group of amateur movie makers I am invariably asked how one should go about putting the finishing touches on a contest film. This is a subject for a comprehensive article in itself and I have often answered the question with a lengthy discourse, which may not have been without some professional aspects. However, I think the question has been expertly answered by one of your own fraternity of movie makers, Benny Davis, a London cine amateur and a frequent competition winner, who recently wrote in the *British Kinematograph* 11/10/51.

"My own method is to rough out the picture first according to the script, then show it to as many persons as I can gather together and listen to their criticism. Not infrequently this entails taking additional shots to cover uncertainties in the script.

"Then the fine cutting begins when the film will have to be run anything up to a hundred times before each shot has been pared down to its essential and I feel that the film tempo matches the mood of the sequences. This is for me, the most interesting part of film production since it is the first time that the film as a whole begins to take shape. Having reached the stage where I believe the film is as perfect as it is ever likely to be, I put it away in its tin and try to forget it.

"Not less than a month later I take the film out again and make notes as

(Continued on Page 42)

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THIS COMPOSITE photo shows three different camera positions in a continuous scene just made possible by moving the lights on camera trips so that the lighting will remain about as the camera

travels in the picture scene from one position to another. Paths taken by the moving camera is indicated by the three positions. The actual shots made of these positions are illustrated on next page.

Commonsense Lighting For Indoor Movies

By **LEO J. HEFFERNAN**

Photos By The Author

THE LIKE ANYONE'S most important resource will always be the reason my power Nature has bestowed upon him, plus the accumulated information gleaned from his own experiences, and that which has been passed on to him by others. In approaching the lighting problems for indoor filming, without having given them previous careful thought the amateur is apt to experience moments of panic. Actually there is no mystery about photographic lighting. The basic principles are simple, reason-

ing power, intuition, and the gradual development of good taste in lighting will ultimately lead any cameraman to the point where he possesses the lighting know-how necessary to good movie making.

Unconsciously, all of us have been studying lighting ever since we were born. For example only by evaluating highlights and shadows are we able to determine the shape of everyday objects. Why do we like certain lighting arrangements and disapprove of others? Per-

haps it is because over the years our eyes have become accustomed to seeing certain lighting effects, and those which we see most often become pleasing to us principally because we have become familiar with them. They are old friends, as it were.

Like many others I forgot all about these old friends when I first started to make movies indoors. My tendency was to clamp two lamps to chair backs, and placing one on either side of the camera I managed to produce the finest thing



FILMED FROM position 115, shot shows two girls—Jean and Diana—descending stairs. Jean has just reversed camera which Diana believed to be hers.



TWO GIRLS enter on stairs and sit down. Diana, her camera now behind, attempts to watch the latter from Jean. This action is filmed from position 121.



CAMERA DOLLIES back and follows the girls as they walk to the door, with Diana still trying to persuade Jean to let her use the latter. The window of the hallway, but continues that, is concluded from camera position 121.

degree lighting on, vice versa. I tried to be "artistic" by placing the lights in various positions, often on the floor, striving for the bizarre and unusual. I thought only of the light units themselves; when I might place them never of the lighting effects. I imagine I had to "make like a green" in order to produce pleasing lighting for my indoor shots.

I soon learned this philosophy was wrong, but only after several disappointing results. In time it dawned upon me that the prime requisite of interior lighting is that it must be "convincing" and "natural." There should be nothing about it which is strange or unaccounted for. From that time on, I thought only of the lighting, positioning the lights aimed from that thinking. In other words, I did not ask myself, "Where shall I place the lights?" Instead, I queried myself as to the particular lighting effect I sought to create.

Thus, then is the metamorphosis which transforms the bungler into an environment lighting technician. After a baptism of fire, he comes to realize that there are three general classifications of interior lighting:

1. Lighting which sustains the mood of the scene or sequence and which is pleasing to the eye, but is free of other considerations.
2. Lighting effects which are dictated by the presence in the scene, (or were created in an established shot), of light sources such as windows, fireplaces, home lamps, trap doors, etc.
3. Lighting of large areas as in follow shots, or where only fast-paced filming is possible.

How does one set about creating lighting which is pleasing to the eye, as in category one? Well, that is where the old familiar lighting effects come in, those which we have cherished through out the years. How can we analyze them put them down, so that we will know just what we want? What exactly are these lighting effects which are "convincing and natural?" Where have we seen them so frequently that they have become a part of our nature?

Isn't it true that in mid-morning or mid-afternoon outdoors, when the sun shines from behind us, we have the "45 degree lighting" which Rembrandt brought to his canvases? The sun's rays project shadows but these are softened by light reflected from the sky and from nearby objects, and the general illumination is equally strong in the foreground and in the background. This, our best loved lighting, is called *hair lighting* when it is brought into the studio or the home. It is imbedded with a quality known as "convincing" because it approximates lighting we see in everyday scenes.

Less pleasing are the effects in Nature of flat or shadowless lighting which prevail on overcast days when there is complete absence of light patterns (highlight and shadow formations). Under such light conditions, individual objects in a scene are not pointed up nor set off by color and subject brightness. When color films first were used indoors flat lighting was employed generally by professionals and amateurs because of the narrow lighting contrast latitude of the color film. Afterwards—

(Continued on Next Page)

EXAMPLE OF DIRECTIONAL LIGHTING moving the direction of coming from the table lamp at right. Highlight on girl's face suggests that. The fill light softened her shadowed side of her face, so that it is not so bright as the highlighted area. Actually, the highlight and fill light beams were supplied by photo lamps properly positioned outside of camera range.



COMMONSENSE LIGHTING

(Continued from Page 10)

it was noted that colors reproduce satisfactorily as long as the shaded parts of the scene are given at least 25% as much light as highlighted areas. Then, upon indoor films, sent all out for the most brilliant lighting.

The lighting effect in Nature has the greatest impact upon us is strong backlighting which occurs where the sun is shining from behind the objects at which we are looking, limiting them with a narrow halo of highlight while the general front illumination is soft and subdued. Since such backlighting places us so much it is not surprising that backlighting is used extensively in indoor filming.

Now, let us consider what we have learned from Nature:

1. All lights—except one—should have a high position in relation to the principal objects in the scene. Obviously, we are accustomed to light which reaches the scene from high up.
2. The one light which is not placed high up is the fill light. This is placed near the camera, usually on the side away from the main light and its function is to soften or eliminate the shadows which are cast by the main light in much the same way that reflected light from the sky and other objects softens shadows on doors. It should be as diffused and non-directional as possible. In other words, any shadows which it casts should not be perceptible nor disturbing.
3. The key light, (main light) which illuminates the actors and principal foreground objects should come from a single light source. If more than one lamp is used then they should be close together so as to function as one unit.

In lighting a typical indoor scene for best results, the key light should be set at 15 degree lighting meaning that it will occupy a position which is to the right or to the left of the camera and plane upon the main actors or foreground objects at a 15 degree downward angle. It should be set to the side so that if two lines were drawn one from the camera to subject the other from light to subject these lines would be at a 15 degree angle from each other, converging on the subject. At these angles, the main light can be placed near or far away depending upon the strength of the light and the effect desired.

1. The foreground and the background should receive equal illumination.

Generally speaking, but the strength of the light from main lamps fall-off sharply with distance. We can not depend upon the main lights to illuminate the background and so floodlights or spotlights are placed outside camera range to illuminate the background. A meter reading will indicate when the background lighting is at par.

5. Backlighting in a modified form from that which evokes its own doors is used to produce three-dimensional effects. In a lighting phenomenon known as "separation" lights are placed back up and as far behind the actors as is feasible (without the lightboards coming into picture range). If spotlights are used their concentrated beam should not be so strong as to appear overbright. Its effect is observed from camera position with all lights lit. The lighting effect separates the planes in the scene and it will be most pleasing when dark objects or shadows in the background set off. Conversely a light background will devalue backlighting. A handy trick is to keep the upper parts of the background quite dark thus giving full play to the back lighting of the hair and shoulders of players. (usually occupying that part of the scene picture).

The second category into which is better lighting falls, concerns lighting effects dictated by the presence of room lamps and other light sources which are within range of the camera. This was covered in the best of these discussions in the September 1951 *American Cinematographer*. In that article we recommended that the highlight and shadow patterns which are created when ordinary room lights are turned on be studied with a view to reproducing similar effects on the screen for greater realism. Can the basic lighting principles—the familiar light patterns that we like—be used in conjunction with attempts to simulate the effects of ordinary room lighting?

Well, let's say that a compromise may be reached.

The establishing shot, (long shot) is important because it shows the position of the room lamps in relation to the actors and thus fixes the overall scene in the minds of the audience. The atmosphere of the lighting is created in these photo lamps are placed so as to make it appear that the light illuminating the room might conceivably have come from the room lamps. Actually, a room lamp even with a photoflood bulb inserted will not do much more than throw a pattern of highlight from the bottom and from the top of the lamp shade. To make up for this deficiency,

the main lamp group is light on the scene from the general direction of the room lamp and this light is concentrated upon the faces of actors or principal objects in the scene.

When the camera is moved in for medium shots and for the closeups, room lamps are mostly out of picture range, and it is then that the "cheating" is done. The lighting of the actors may be modified to conform more closely to house lighting.

Why must this be? Well, let us suppose that a table lamp in the scene is located to the right of an actor who faces the camera. The long shot may have established this from an oblique camera angle, but we have cut to a front view closeup of the actor's face. We are to merely substitute a photo lamp in the position occupied by the table lamp in the long shot, it would throw a hard unflattering light on the side of the actor's face. Instead, we raise the key light and bring it as far to the front as possible without destroying the illusion that the highlight is coming from the table lamp. Like a magnet, the ideal of house lighting keeps pulling us into safe ground.

The change in camera position also permits modifications of the fill light, the backlighting and the lights which illuminate the background. These modifications are made for almost no total impact without too much regard for the original lighting in the long shot (unless there is conflict).

Changing and adjusting the lights can provide an endless variety of high light and shadow patterns within the house lighting framework. The main light may be set to the right or to the left of the camera and can be raised or lowered at will. It can be set directly over the camera for certain effects. But always, the eye of the cameraman must scrutinize and evaluate the changes made by shifting the lights. Only constant study will reveal the limitations stemming from good taste, a helpful rule is to repeat first lighting efforts. Keep shifting the lights about until the spot is found in which each light serves your purpose best.

And now, we come to the third category, lighting large areas.

Not long ago, we were giving a demonstration of interior lighting and two interesting questions were asked by people in the audience.

"Tell me how to get studio lighting effects with one No. 1 photoflood lamp as a reference and an 8mm camera?" was one of the questions. The other was something like this, "My child says: 'silly keeps running around the room when I try to get shots of him. How can I light the whole room so I can

(Continued on Page 11)

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COMMONSENSE LIGHTING

(Continued from Page 33)

photograph him anywhere?"

It was pointed out these "filmmen" problems could readily be solved by using the handy light arrangement setup which is pictured at the beginning of this article on page 28. While an arrangement which calls for the third degree type of lighting is not ideal, still it is the lighting which has been recommended for years in the instruction sheets covering color film. Thus it cannot be written off as a total loss.

The lights in the illustration are clamped on a rail, with the camera mounted in the center, so that lights and camera move together as the tripod head is adjusted. When pointing the camera points toward the center of the lighted area. This means that the lights are not fixed, but move with the camera at all times; and as the resulting lighting is flat, there is a minimum of shadows to be reckoned with.

I have used this light setup in photo graphing candid scenes at weddings and parties, and it represents the fastest means of shifting from one scene to another that I know of. For such measure, it is only necessary to adjust camera for distance and diaphragm opening. In quick shooting, an assistant is alerted to measure the distance with a tape, then set the focusing ring of the lens and adjust the diaphragm. Before filming commences, a tally is completed indicating the proper diaphragm stop at varying distances from 3 feet up to the greatest distance at which these lights can be used. The outfit I have is so efficient that the two No. 2 photoflood lamps used have a light output equal to four 100 photoflood lamps. There are several ready made lighting units such as this available in the camera shops, instead of those employing loan photo lamps, some of two. Here is a table of distances and stops which we compiled just before we wanted to make the long dolly shot pictured in the illustrations.

DISTANCE FROM LIGHT PLANE TO SUBJECT	F STOP
3 feet	f 6.3
4 "	8.5
5 "	11
6 "	12.5
7 "	15
8 "	17.5
9 "	20
10 "	22.5
11 "	25
12 "	28
13 "	31.5
14 "	35
15 "	39

Now, these are the stops just the way we tabulated them, and it can be seen

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that the incident light readings indicated above conform very closely to the "25%" as much light for each doubling of the distance" formula. If the stop for 5 feet (1/3.8) is taken and compared with the stop for 10 feet (1/1.8) it will be noted that the larger opening admits about four times as much light. The stops compare as their squares compare.

In the sequence showing the two girls struggling for possession of the letter we could, of course, take our time in shooting, and the candid type of light-ray strip was used only because the girls were followed over an extensive area by the camera. With the lighting units we had at our disposal it would have been impossible to light up entirely the course the girls took, and so we solved the problem by mounting lights on the doll-mounted camera. At the start of the shot, the long hall behind the girls was dark. Here we installed some extra units to light this up. When the camera drew away from the first viewpoint, the action was staged close to background walls—and so the lack of supplementary illumination is not noticeable. Throughout, the camera was always the same distance away from the subjects. It is not practicable to change both the diaphragm and the focusing ring while the camera is running.

At weddings, we sometimes work without a tripod, but with the camera and lights changed together for fast shooting. Under the living conditions encountered at the home of the bride, in the church and at the reception, almost nothing can be staged elaborately. All a cameraman can hope to do is anticipate the shots which are a "must" then move in and shoot fast. With one assistant acting as "juicer" handling the extension cables, and another man, using distances, and then adjusting the camera for focus and exposure, the cameraman can move about at will taking spot shots at the rich material which happens once only and get it. Of course, this lighting setup is not used for the formal shots of the bride and groom, and of other "members of the wedding," since such shots can be made more leisurely at the reception.

The answer for the amateur who wanted to know how to photograph his child who kept wandering around the room, is the camera-clamped to lights method of indoor filming described here. With such equipment he can follow the child all over the house, if he so desires, (provided his extension cords are long enough). As for the filmer who has just one No. 1 photo flood lamp and an 8mm camera, he cannot achieve "artists' lighting" with a single photo lamp, regardless of the camera used.

FILMING 'I LOVE LUCY'

(Continued from Page 21)

much is greater speed in the photographs of scenes and better results in the final editing.

Caring of camera operators, grips operating the dollies, and of the gaffer handling the light dimmers is still a major function in the production of the weekly film. When the show is being photographed, the script girl is in a booth overlooking the stage in direct contact with the key technician at all times via two-way intercom phones. Although each man previously is briefed on the operation and in many cases has floor marks to guide him, the script girl in times against any possibility of error by her touch cues. Impressive is the speed with which the crews move on to the next setup and start shooting again. A special check made of this operation showed that elapsed time between camera setups averaged a minute-and-a-half.

A major factor making such speed possible is the lighting arrangement worked out for the production. Since invariably the players are in action over almost the entire set, the light intensity must be uniform over the entire area at all times. There are no light changes, other than those made by dimming. All set illumination, therefore, is from overhead. There are no foot lamps and the only illumination from a lower level comes from the portable fill lights, which are mounted just above the main box on each camera. The set lamps are

rigged on catwalks—which are suspended above the set. The light units consist of Sencos and converted Pans with quartz glass diffusers added. The overhead lighting scheme keeps power cables off the floor and makes feasible the most intricate operation of camera dollies as well as quick movement of camera equipment to the subsequent setups.

"To light a set for three cameras operating simultaneously and from different positions is a problem as itself," Freund said. "We have to light as uniform as possible, yet watch for opportunities to add highlights whenever we can. This is highly important, inasmuch as it is a comedy show requiring high-contrast illumination."

Contrast also has to be watched carefully, since the tube in the film image pickup system of the television station is quite contrary. Any contrast in the film therefore is compounded if not exaggerated in each step of the transmission of the picture. This makes it necessary to keep the contrast in the original negative down to what we call a "low medium."

This knowledge of the contrast secret is further revealed in the decor of the sets. Grey is painted in various shades of grey. Props likewise follow the ethical demands of correct contrast, as do the wardrobes of the players. Even newspapers, when they are to appear in a scene, have to be tinted grey. Such an all uniformity of colors or tones in the scenes make rigid demands on the lighting and has resulted in the careful illumination formula which Freund and



"Zanuck saw his home movies — thanks the guy's gas pedalities."



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has pattern now regularly employ in lighting the sets.

Although each weekly show goes before the cameras at 8 o'clock Friday evenings, and is photographed *enrich* the same evening, the preceding four days are employed by the company in rehearsals, for production planning and script revision. The camera crews have but two schedules in the five-day period—on Thursday and Friday.

The director, actors and writers gather on the stage for a reading of the script on Monday and Tuesday; late Tuesday afternoon the first of the rehearsals are held. By Wednesday afternoon, the company is ready to run through the show for Freud. This usually takes place at 1:30. No cameras are on the set at this time, nor are any members of the camera crews present. During this rehearsal, Freud studies the players in their movements about the sets, takes note of how and where they enter and exit, and plans his camera operations and lighting accordingly.

The following morning at eight o'clock Freud and his electrical crew begin the task of lighting the sets, and endeavor to have the job completed by noon. At this time the camera crew members come on the set and are briefed on camera movements, etc. With the crews and cameras assembled on the

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single camera action is rehearsed. This enables Freund to make any necessary changes in the lighting or operation of the camera dolly. Cars for the dinner operator are worked out at this time. Chalk marks are placed on the floor mats along the positions the cameras are to take for the various shots or the range of the dolly action for a given scene.

At 1:30 P.M. Thursday, there is another rehearsal—this time with the camera crews, juffers, sound men, etc.—on hand. Then at 7:30 the same evening a dress rehearsal is held. Forward, camera operators, juffers and grips are on hand—but the cameras are not brought on the floor. At this time the general plan of the show is discussed by the director. Notes are made for future guidance by all present. An open discussion then follows at which time lines of dialogue are cut, action shortened or delayed, camera movements authorized—in short, everything is done at this time that will tighten up the show and improve its pace. This is the period at the pre-production planning when problems are aired and suggestions made and considered.

On Friday, when the show is scheduled to be shot, there is a 1 P.M. call for everyone in the company—players, technicians, the producer and the director and his staff. If any major changes in the action, dialogue or camera treatment were decided in the previous evening's discussions, these are now worked into the show during another general rehearsal.

A final dress rehearsal takes place at 1:30 P.M., with the cameras now on the floor. Freund gives his lighting a final check, makes any necessary last minute changes before the company breaks for dinner.

After dinner, sequences and cast return to the stage, and there follows a general "talk through" of the show. At this time, further suggestions are considered and decisions made on any remaining problems, so that by 8 o'clock the company is ready to film the show.

In the meantime, the audience seating on the stage has rapidly filled and Doc Arnold or some other member of the company is briefing the audience on the show, explaining the filming procedure and emphasizing the importance of its natural spontaneous reaction plays in the show's success.

Three far approximately sixty minutes the show is filmed. As soon as action is completed for one setup, the camera crews and players move rapidly to the next setup and the action is resumed. All scenes are shot in chronological order.

As is to be expected, where a production involves such meticulous planning and thorough rehearsals, mistakes

are seldom necessary. In this respect each camera operator has a major responsibility. He must get each take right the first time—every time. Of course he can hardly miss, considering the careful preparation that went into the filming phase of the production before hand. Scenes are carefully measured and noted for each camera position, chalk marks are placed conspicuously on the stage floor, there were the numerous rehearsals, and of course there is the vigil last night get overlooking the projected lines, relating instructions over the intercom system.

In the beginning there was a very debate session for the decision of Desilu Productions to put the *I Love Lucy* show on film instead of doing it live and having kinescope recordings carry it to affiliate outlets of the network. The company was not satisfied with the quality of kinescopes. It was that film produced especially for television was the only means of insuring top quality pictures on the home screen as well as insuring a flawless show. "Putting a show on film you can plan and tail which you can't do with a live show," Freund explained. "Also you avoid the fluffs which are bound to happen in live shows. But most important, if the film doesn't look right after it's edited, you can reshoot scenes, and add others to improve the picture, if necessary."

A question frequently asked is why—as long as the show is filmed, the same as a theatrical film—does the company employ three cameras instead of only one, as do the major studios. The answer is that the *I Love Lucy* show must retain the illusion and the effect of immediacy of a live TV show. For this reason it must be filmed before an audience and this makes it necessary that the production unfold as continuous as possible, much the same as a stage play, with only two or three interruptions—as on the stage when there is a pause between acts. This makes it necessary to shoot the various long shots, medium shots and closeups all at the same time in order to provide the film editor with the desired takes for editing.

The three cameras shoot an average of 7,500 feet of 35mm film per show. The filming procedure as previously followed Freund pointed out is far less costly than major studio film production.

One of the most significant moves by Desilu Productions was to surround its stars with the best technical and creative talent. Ideally illustrated by its decision to sign Karl Freund, dean of cinematographers to direct the photography of *I Love Lucy* shows. Freund is one of the first cinematographers in our today who saw the start of silent pictures, of sound films, of color photographs, and now television films—and who had a hand in

the development of each. To accept the Desilu assignment was to accept the challenge of obtaining the quality of film image demanded of television films, despite the technical handicaps under standards to a new industry.

"What we are striving to do," says Freund, "is establish a standard that will please the television industry. At present, it is useless to try and improve further the photographic quality of film until the industry is ready for it; that is, until there is further technical improvement in the various electronic components of the television system. Already, in recent months, the industry has made great strides in this direction, with considerably improved picture quality from TV films now evident."

'AMERICAN IN PARIS'

(Continued from Page 18)

part of the safe interior in the beginning of the picture is due to the fact that the photography was planned to encompass the action, comparable to several scenes or takes, into one continuous take. Cuts were avoided wherever possible; also, the very natural action in the street in the background, such as people passing by, traffic moving in the streets, etc., added to the authenticity we were aiming for. This all had to be planned from the camera point of view in order that the full scope of both scene and action could be captured with a naturalness that frequent cuts cannot make possible.

The camera was unobtrusively mounted perhaps 20 percent of the time. Thus it moved from ground level in the opening of the picture to the second-story window of Kelly's room, and moved in and out the window. In still another scene, when players climb a narrow stair to a third floor room, the moving camera follows them as they ascend, and finally as they walk around the stair well rail. This narrow three wall set over 45 feet high, with the Technicolor camera and boom almost filling the open side, always posed a bit of a lighting problem.

No small measure of credit is due my camera crew, my juffer and my grip, for moving camera shots, such as described above, require the precise coordination of all hands. Needless to say, a motion picture is created by many teams of highly-skilled specialists. It is a pleasure to acknowledge here the outstanding contribution of Al Lane, camera operator; Henry Lewis, Technicolor technician; W. S. Shanks, juffer and grip; Dick Eardall.

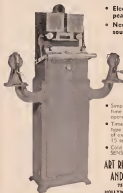
One of the largest sets for the picture and one where a great deal of important action takes place is the Quon, central

on stage 30. The foreground was practical set construction. In the background the bridge of the Anheuser and view of the Cathedral of Notre Dame were painted on a hundred-foot cyclorama, which merged with the set in the foreground. The water in the river was real — a portion of the huge tank on this stage was filled and mechanical means employed to give motion to the water. Special attention was given here to the effect of night illumination in order to keep the scene looking as realistic as possible.

In all of the night exterior scenes throughout the picture we used same smoke or fog, and lighted white, or partially with warm- or cool-colored filters — according to the demands of the setting. This was a definite help in capturing the feeling of night in the city.

From the Quai, the girl (Leslie Caron) leaves Kelly to meet her fiancé (George Guetary) where we are using a wash in a spotlight effect in a French music hall of the Folies-Bergère type. Two unusual features of the stage setting for this sequence were the ruse-delaire on either side at the foot of the star. These were lit with beautiful gels in living sculptures. It is, of course, futile to gild the life, but as our eyes and you can't plannistic glamour. We tried it with these beautiful character gels, by putting a light magenta filter

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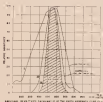
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over the area playing on them. As a result, their skin assumed an extraordinary self-glowing texture.

Concerning the stairway, interesting is the manner in which the risers lit and extinguished in such perfect time with Lantieri's dancing feet, as he moved up and down the stair. The risers were made of glass, with a row of lights behind each one. Each riser was on a separate circuit, controlled by a mercury switch. All circuits ran to an ingenious master drum controller, devised by Sid Moore of the MGM electrical department. During the takes, the controller was operated by Gene Kelly's able dance director, Carol Hodge. Because of her complete familiarity with the music and routine she was able, after a few rehearsals to operate the controller in perfect sync — as smoothly as a maestro in the orchestra playing his instrument.

Another lighting example involved the closing scene of the picture in which Kelly, on the balcony outside the Black and White ballroom, watches Carol and Gertie running away down a long staircase to the street below. This was a night shot made in daylight. We photographed only the lower part of the scene; the upper part representing the sparkling Paris skyline at night was later filled in by a "Newcombe process shot" — a method of special effects photography devised by Warren Newcombe. This set is shown in the lower left photo on page 19 from reverse camera position, with the camera platform and camera and crew at the top.

Our part was to mask off the scene before the camera in an irregular line at the top, corresponding to the area to be filled in by Newcombe process, and to photograph the lower part of the scene to give the illusio of night. Shooting day for night with Technicolor film so drastically cut exposure and used exceptionally strong prismatic light globes in the lamp-stands lining the stairway. In addition we had diversions paint the light effects on the walls of buildings to our left to further the illusion of night illumination coming from the lamps. The real key to effectively lighting this act was shooting it with the soft light of low, late afternoon sun.

The stage setting where Oscar Levant gives his "serena concert" called for unusual lighting treatment. It was necessary to show Levant playing with a large symphony orchestra — first as guest soloist at the piano, then in quick succession, replacing a number of the musicians, then conducting the orchestra — even applauding himself from one of the boxes — all in the course of a number which the entire orchestra is playing with much brass. To do this, we

lighted the whole set without actually lighting the faces of any of the musicians, the conductor or of the audience, so that all appeared in silhouette. Thus, Levant could be placed in any of these positions as a dark figure preliminary to making a close shot, during which he would lean slightly one way or another so as to bring himself into a closely controlled key light, and thus disclose himself to the audience.

The fine multiple image shots of Levant in this sequence were made by Irving Rins' optical effects department.

A most interesting set both to light and to shoot was the scene of the Black and White Ball — a vast set crowded with dancers. The costumes and decor were all jet black or real white — a challenge for Technicolor film. I think all will agree these scenes turned out very well.

The concluding ballet sequence was filmed a long time after the picture in its original format was completed, and was not part of my assignment.

I went to see *An American in Paris* recently with Buckles MacGarrin, the old friend with whom I first saw Paris, nearly twenty years ago. MacGarrin, no longer a struggling artist, is now painting in California. He had some nice things to say about the picture, and I would like to close quoting him thus:

"However sparsely and kindhearted the expression may be, it is still authentic and mesurable! Paris is all things to all men. Seen through a million pairs of eyes, Paris is a million different cities, and each one of these is keenly loved."

"The aspect of the unique city which is treated with such sympathetic insight in *An American in Paris* is to me the most endearing of all, since it is the one I knew so well for so long. The Paris of the young expatriate painter, introduced by his first real contact with great works of art."

"Selecting the Hotel Montmartre as locale for much of the picture was an admirable thing, for while I suppose there have been more artists in the Montparnasse area than in Montmartre for the last forty years or so, the heights of Montmartre, dominating the city, have great value as a symbol of the young painter's aspirations."

"In the same connection, those who have lived on the venerable hill will remember it, I am sure, as a shabby quarter whose slippery cobblestones, between the leprous walls of dilapidated stone buildings, shone daily with rain from low hanging, sulphurous clouds for much of the year. They will not have forgotten the soggy shoes and the cold drap left, the persistent cough, the steamy little cafes where tired overcoats drip onto the floor; the cold,

draughty studio, the model with blue-skin and gooseflesh, and the snow sitting through the skylight onto the bed.

"You don't see this *Montmartre in An American in Paris*." If you did it might be more realistic. But I don't think it would be as real, if I may be permitted the distinction. For Alfred Gille's magnificent camera, as it lovingly caresses the sun-bathed facade of the old hotel from street level to upper stories, and from room to room up to the dormer windows, or wanders with such benign disinterest from the tender, vaporous blue sky of the Ile-de-France to the white dome of Sacre-Coeur, down into the cheerful street and along the cafe terrace, not only recreates to a really poignant degree that intangible delight which comes with the rare, soft, maternal sunshine of Paris, but achieves a higher and more artistic form of realism. Because here the camera does more than record; it interprets, and it does so most faithfully in the sense of the young painter's inner vision—the golden vision which will remain with him, warm and tender, forever after, in spite of all the sinister forces which later will seek to destroy it."

EXCISE TAX CUT

(Continued from Page 21)

consumers are now free of excise taxes. It is interesting to note that certain types of spotlights used for theatre stage presentations or in television productions were not taxable, but the selfsame spotlight used for photographer or motion picture purposes was previously taxed 25%. Some manufacturers were forced to bring out an entirely new line of lights designed for other fields, so these burdensome excises could not be assessed.

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SCRIPT PROBLEMS IN FILM MAKING

(Continued from Page 21)

script can hinder sales.

The only trouble is that Robinson is under contract to 20th Century Fox, and when you investigate his availability, you learn that Terwittsch will be able to loan him out for at least 6 months because of their own production schedule. And that's that.

So you wind up after a couple of weeks with freelance Freddie Hubbel and that's not a bad compromise. Freddie is young, eager, impressionable and affable in a genuine sort of way. He has read your script and told his agent that he'd love to do it, subject, of course, to a few little changes in theme and na-

tural construction and dialogue that he'd like to suggest.

He comes to your office and you have it out with him. You listen to what he says about the story, and some of it makes sense; some of it doesn't. Some of it derives from the fact that a new and intelligent mind is now evaluating the material in the light of his own subjective approach and then's bound to be discrepancies between any two or three—subjective approaches.

But whatever the basis of discussion is, the fact remains that a new member has been added to the producer's staff and out of the confusion there must emerge still another script. This time, you hope, it is the shooting script, as much in as accurate detail as possible the director's visualization of the finished film scene for scene, shot for shot.

This effort, however, has been concentrated within the walls of your own of fice. Meanwhile, the film or series of three yellow-covered scripts have been circulated to the various production and service departments of the studio. The Art Department, the Costumes Department, the Camera Department, the Legal Department, the Cruise's Office, and so on. They have studied it, lined it, estimated it, and budgeted it, and sooner or later you find yourself in the offices of the production manager of the studio, feel ing somewhat like a subpoenaed guest before a Senate subcommittee in Washington. You learn, among other things, that while the estimate for Cost, Props, and Extras has come in as low as \$10,000, you're over about \$10,000 on sets. You learn that by the time your troupe will arrive at a location in the High Sierras where you're going to shoot the water fall sequence, there won't be any water because it's been an unusually dry season in California, so you will either have to go farther north up to the Cascades or else maybe build a waterfall right here on the back lot. The studio production manager suggests hopefully that perhaps you can write the waterfall sequence entirely out of the script and the director screams like a wounded panther at the very idea. But when you think about it, it strikes you that maybe the studio manager has a point after all, and you make a mental note to consider it carefully when you get back to the office.

The Music Department has one or two suggestions, too. How would it be if you substituted a sentimental cello on an off-stage piano for the serenade under the balcony? The mood would be sustained just as effectively and the forward progression of the action wouldn't be interrupted. You file that one away, too, to think about later.

Finally the meeting ends, but as an after thought on the way out the studio manager tells you casually that because of the cancellation of the sequel to "Grandmother of the Birds," your starting date has been moved up 7 weeks, which means you have exactly 8 working days left to start the picture.

That night when your wife brings up the subject of Palm Springs again, you barely manage to refrain from beating her to death with a roast leg of lamb.

Well—if rubber stamps were accurate, your next script covers should read FINAL — COMPLETE — REVISED —

FINAL, but you still might be kidding yourself. For example as you're coming into the studio the next morning, you might bump into somebody like the dramatic coach who will greet you by saying, "Have you heard the news? It's simply wonderful, Lana's going to have a baby—she's been keeping it a secret," and leaving you standing stuck on on the sidewalk while she hurries on to the commissary for her morning coffee. Lana, if so happens is your dramatic lead. Her impending maternity means, at the very least, that you will have to revise her wardrobe, at the most you might have to have her part rewritten at the last moment for somebody else.

(Continued on Next Page)

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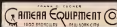
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Leon Shamroy

duct as did those pioneer women in their soul-searing cross-country trek a hundred years ago," he said.

On the screen, every exterior is not only a skillful pictorial composition, but needle sharp with extreme depth of focus. This further enhanced the stark effect which director Wellman insisted was so desirable. To accomplish this, Mellor used a 585 filter plus a polarizer, and set his camera shutter at 90°. So intense was the light, meter readings consistently indicated a stop of 1/15. With the filter/polarizer combination before his lens, and the ability to reduce his camera shutter opening, Mellor shot in bright sunlight at f/8.

One of the "surprises" which Surprise Valley held for the hundreds of players and the technical staff was the sprawling 65 mile bus trip out to the valley from Kanab, and back again at the end of each day. Normally, this sort of trip is considered all in a day's work for natives, but oddly enough it was the score of women extras recruited in Kanab that were the first to complain about the trips, and ultimately quit. They had to be replaced by additional extras from Hollywood. The Hollywood players stuck it out till the end of the picture.

Nor were the players and technicians the only ones who sometimes found the going pretty tough at this location. The camera equipment, particularly was subjected to excessive heat and dust and often ran and saws. This made it necessary to take the cameras apart for inspection and cleaning at the end of each day and then reassemble them. The company brought along three Mitchell BNC's. Two were used in shooting every scene; the third one was held in reserve in case of a breakdown or an accident. At all times optical flats were mounted in front of the lenses to protect their delicate coated surfaces from pitting by sand, which the wind seemed to be stirring up all the time.

An item of equipment that proved of immeasurable help to Mellor was the four-wheel-drive camera car, which Hollywood technicians have dubbed the "Blue Goose." This is fitted with a hydraulic lift and platform on the front and is normally used as a mobile camera car in rugged terrain where other camera cars cannot be used. Mellor was glad director Wellman insisted on taking this piece of equipment along. He had used it with considerable success the year before in the Colorado mountains when on location shooting exteriors for *Arcata: The Ride Of Women* (See *American Cinematographer* for May, 1954, page 178—Ed.).

"Blue Goose" still another use for the "Blue Goose"—that of light parallel for his booster lights in some exteriors that

were shot in deep shade or in dark quarters, such as the scene filmed from within a cave. Here, with brilliant on-shore lighting the background area a brute mounted high on the "Blue Goose" enabled him to balance lighting for the action staged in the shadows.

"With constant sunshine daily," Mellor said, "our working days were long. We made the most of every moment. In this respect, director Wellman was most understanding and cooperative. Perhaps few directors have the respect and appreciation for 'continuity in lighting' that he does. Indeed, he considers this an important factor in pictorial perfection—something which marks every production he makes.

"Thus, whenever the sun in its routine moved too far around toward the west to permit us to continue shooting a scene which we had staged earlier in the day, he would order shooting stopped until the next day, and would transfer operations to another setup in which light direction need not match any preceding shot. Then the next morning we'd return to the first setup and resume shooting.

"With some directors, if I were to call attention to the changing light, they'd invariably say, 'The devil with it. Shoot it anyway!'"

For hill light on location, Mellor used very few reflectors. Booster lights were used instead. The company brought along a 1000-watt motor generator, which supplied the necessary current. Later, this equipment was put to good use in shooting scenes for the closing sequence of the picture, which were staged within a large position on the ranch. This had a huge overhanging roof, but no sides, making it necessary to step up the lighting for scenes filmed inside, balancing the illumination against the intense daylight in the background. This proved Mellor's toughest lighting problem on the whole picture and, fortunately, he says, they were dealing more than the generator's rated ampere capacity in order to get the high volume needed for these scenes.

Having spent six weeks in Surprise Valley and in and around Kanab, during which time more than 90% of the picture was filmed, the company gathered together its equipment, cast and technicians and returned to Hollywood to shoot the few scenes scheduled for the sound stage. Of these, the most technically interesting was the mission sequence, during which one of the covered wagons, stranded in the swollen stream, overturns—drawing some of its occupants. The realistic raging stream was executed on MGM's stage 30, and the overturning of the wagon staged on a replica setup on the back lot.

(Continued on Page 41)



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Major film productions in which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

★ ★ ★ ★

Columbia

- **CHARLES LANTIER, Jr.,** "The Sailor and the Angel," with Frederick Crawford and Barbara Hale. André de Toth, director.
- **FAYE BURNETT,** "Rough, Tough West," with Charles Starrett, Stanley Burrett, Ray Harbo, director.
- **ELLIS LASKY,** "Random Round My Mountain," (Color) with Frankie Lane, Billy Daniels, Charlotte Armstrong, Richard Quinlan, director.
- **WILLIAM BRONKHORST,** "Inland West," (Grand Army Prod.) with Gene Autry, George Archainault, director.

Independant

- **JOHN HENRICH,** "Red Planet," with Andrea King, and Peter Graves, Henry Horton, director.
- **EDITH W. COOPER,** "Shallow Water," with Hans Windor and Richard Robert, Sam Newfield, director.
- **PAUL HEND,** "Dorothy," (Epitaph Prod.) with Ann Richards, William Bishop, Anne Gregory, Sheldon Leonard, Edmund Angelo, director.
- **JOHN HENRICH,** "The Twinkler," with Hans Henrich, Billy Lane, Gloria Woodell, Al Jarvis, Jim Heston, Anne O'Brien, director.
- **KARL STROHM,** "Lighthouse," (Charles Chaplin Prod.) with Charles Chaplin, Charles Chaplin, producer-director.
- **MARTIN LEFFMAN,** "The Congregation," (Paul F. Board Prod.) with Peter Geronzi, Jane Whitney, John Ridgely, Kay Lask, Marjorie Bennett, William Beaudine, director.
- **JOHN WOOD HENRICH,** "The Fighter," (GSH Prod.) with Richard Cane, Virginia Brown, and Lee J. Cobb, Herbert Kline, director.

M-G-M

- **ROBERT SUTTON,** "The Merry Widow," (Unibond) with Lana Turner, Paula Ben Hur, director.
- **PAUL VOGEL,** "The Girl in White," with Jane Allison, Arthur Kennedy, Mildred Denack, Guy Merrill, John Sturges, director.
- **WILLIAM DAVIDSON,** "Glory Alley," with Leslie Caron, Ralph Meeker, Gilbert Roland, Richard Walsh, director.
- **JOSEPH B. MONTAGNA,** "Because You're Mine," (Color) with Maria Latta, Dorothy Morris, James Whitmore, William Campbell, Spring Byington, Edward Fenn, Alexander Hall, director.
- **WILLIAM MILLER,** "Caroline Williams," with James Stewart, Jean Hagen, and Wendell Corey, Richard Thorpe, director.

Monogram

- **HARRY NEWMAN,** "Wild Swallow," (Color) with Ben Johnson, Edgar Buchanan, Barbara Woodell, Hugh Beaumont, Lewis Collins, director.

Paramount

- **GEORGE BARBER,** "Fanny," (Color) with Bing Crosby, Jane Wyman, Edith Barrett, Elliot Nugent, director.

AMERICAN SOCIETY OF CINEMATOGRAPHERS

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Paramount (Continued)

- **DONALD CRISP,** "Jungles of Luck," with Dean Jagger, Jerry Lewis, Dan Dafford, Robert Strauss, Richard Erdman, Norman Taurog, director.
- **JOHN F. SEITZ,** "Boney Bay," (Color) with Alan Ladd, James Mason, Patricia Medina, Monica Matheson, Dorothy Ferebee, John Farrow, director.
- **FRANKLYN MARLEY,** "Whites Polka-dot," with Bob Hope, Marjorie Reynolds, Marilyn Max, Eddie Marshall, George Marshall, director.

R.K.O.

- **NICK MENDELTA,** "Club By Night," (Wald-Kronen) with Richard Widmark, Paul Douglas, and Robert Ryan, Fritz Lang, director.
- **WILLIAM E. SAWYER,** "The Kismet Story," (Universal-Crescent Prod.) with Robert Montgomery, Ann Rippy, William Talbot, Lala Rios, Richard Egus, Tim Givens, director.
- **JACK ROBERTSON,** "Sword of Vengeance," (Amep Pictures Prod.) with Robert Clarke, Catherine McLeod, Renee DeMarco, Harold Daniels, director.

R.K.O. (Continued)

- **LEE GARDNER,** "This Man Is Mine," (Wald-Kronen) with Susan Hayward, Robert Montgomery, Arthur Kennedy, Gerald Nugent, Nicholas Ray, director.

20th Century Fox

- **HARRY JACKSON,** "Way Of A Goodbye," (Shooting in Argentina in color) with Gene Tierney, Rory Calhoun, Richard Boone, Philip Dunne, director.
- **ERNEST CRONIN,** "City Of The Shadows," (Color) with Jean Peters, Jeffrey Hunter, Constantine Smith, Walter Brennan, Jean Negga, Lewis, director.
- **LEONARD BELLARD,** "Don't Bother To Knock," with Richard Widmark, Marilyn Monroe, Jeanne Cagney, Lauren Tullie, Joe Baker, Ray Baker, director.
- **LEO TOLKA,** "We're Not Married," with David Wayne, Marilyn Monroe, Ginger Rogers, Fred Allen, Paul Douglas, Joe Sturges, Hope Emerson, Walter Brennan, Victor Moore, Edmund Goulding, director.
- **JOE McDONALD,** "What Price Glory," (Color) with James Cagney, Dan Dafford, George E. Stone, William Desmet, Walter Verne, John Ford, director.
- **MILTON KRAMER,** "Dream Boat," with Clifton Webb, Anne Francis, George Barrows, Claude Rains, director.
- **JOSEPH L. KRAMER,** "Los Miserables," with Michael Redgrave, Debra Paget, Robert Newton, James Robertson, Justice Leavin, Minton, director.

Universal-International

- **MURRAY CLOSEMAN,** "Red Bell Express," with Jeff Chandler, Alex Novak, Charles Drake, Susan Cabot, Hugh O'Brian, John Hodiak, Rolf Sueder, director.
- **ROBERT MERVIN,** "Scarlet Angel," (Color) with Yvonne DeCarlo, Hank Hudson, Richard Denning, Bobb McLean, Amanda Blake, Wild Bill Golder, Sidney Sukman, director.
- **RAYMOND GLASSMAN,** "Chain Lightning," (Color) with Anne Murphy, Frank Denver, Steven McNelly, Eugene Iglesias, Gerald Mohr, Don Siegel, director.
- **CHARLES BRUCE,** "Dorothy," (Color) with Joseph Cotten, Shelley Winters, Scott Brady, Susan Bell, Anthony Martin, Katherine Emery, Hugo Fregonese, director.
- **LARA GETTARD,** "Fanny Goes To West Point," with Ronald O'Grady, Lori Nelson, Alan Kelley, Palmer Lee, William Reynolds, Arthur Lubin, director.
- **GEORGE ROBINSON,** "The Searchers," (Re-titled "Lost In America"), with Red Austin, Lee Corbitt, Mita Green and Tom Ewell, Jean YVES, director.

Warner Brothers

- **WILLIAM LUNE,** "She's Working Her Way Through College," with Virginia Mayo, Ben Alderson, Bruce Henderson, director.
- **ROBERT BERKE,** "Marie Mary," with Errol Flynn, Ruth Roman, Paul Peters, Richard Webb, Raymond Burr, Dan Seymour, Gordon Douglas, director.
- **STANLEY HICKER,** "Alexander, The Big League," with Davis Gray, Ronald Reagan, and Frank Conroy, Lewis Seiler, director.

After this, there still were some excursions to be filmed and for these, location sites in the Mojave desert had been chosen. The company set out again for another session of outdoor filming that included the staging of the sun-drenched desert look shots. At first, Wellman had planned to make this a night sequence, shooting day-for-night effects using infrared film, reasoning that the cameras would have made the trip by night in order to escape the desert heat.

Mellor suggested that in view of the stark nature of the story already depicted in the scenes shot in Utah, that it would be reasonable to take dramatic license here and make this a day sequence, also. Besides, he pointed out, the photographs would not be subject to the inconveniences of infrared film and, furthermore, would be more in keeping with the personal quality already established in the sequences shot in Surprise Valley. This was not the first time that Wellman had listened to the wisdom of his cameramen and profited.

The last *Heartland The Women* is the fifth picture Bill Mellor has photographed for director Wellman makes it pretty obvious that he's Wellman's favorite cameraman. The productions include three at MGM and two at Paramount. Mellor also photographed *A Place In The Sun* for Paramount, and this along with *Heartland The Women* should be high on the list of pictures nominated for Academy Awards for black-and-white photography for 1951.

DOCUMENTARY ON COAL

(Continued from Page 17)

when tapped will flow smoothly, but it is not adequate for the furnace to "blow" and shower molten metal clear across the enormous room. Such a "blow" would now reach the platform where the cameras and lights were mounted. While safety engineers judged Geisel and his camera to be safe from such an eventuality, because they were at an angle to the furnace, it was conceded that some of the lamps would be destroyed if a "blow" came, but that it was worth the gamble to get the picture. Fortunately the tap went off smoothly, and provided one of the best sequences in the film.

In filming the coke oven scenes, the resistance of camera, film and the human body to intense heat was amply demonstrated. Heat rises, and the degree of heat on the lapside of a coke oven must be the closest approximation to Dante's Inferno; this observer has ever experienced. Yet camera and crew spent a roasting half-hour in tempera-

tures that would make the Tropics feel like the North Pole. Scorching, Geisel's feet, not after retreating to the comfort of a cooler area was to place his steaming hot shoes, with his feet still in them, under a cold water faucet!

Moving out into the Midwest, the crew came to grips with the problem of photographing some of the largest earthmoving machinery in the world, the giant shovels used in the surface mining method of producing coal. One-quarter of the nation's total production is mined in this manner. One such "overburden" shovel stands eight stories high, weighs 8½ million pounds, and costs more than a million dollars. Even with a 17mm lens on the camera, Geisel had to back up the equivalent of several city blocks to get this monster machine in his viewfinder!

An unusual difficulty was encountered where least expected. In making the sequences on sections of a large power plant, a 110 volt A.C. source of power for the movie lights couldn't be found—this is a plant that guarantees millions of kilowatt hours of electricity for use in a great industrial center. After some high-powered maneuvering (literally and figuratively) a rig was engineered that supplied correct voltage for the photo lamps, and another unexpected hurdle was overcome.

But it is one thing to work with artificial lighting and another to be at the complete mercy of Old Sol. In shooting the railroad classification sequences, the sun, or lack of it, caused a tight schedule to go just a bit awry. Perhaps optimistically, three days had been set aside for these shots. At the end of the fourth day, with only about one-third of the railroad shooting completed, Geisel was not only talking to himself, but was wearing his tap shoes again.

A hole more than two months after the first frame of film was exposed in the camera—and some 12,000 thousand feet later—the job of cutting, editing and sound dubbing began in the March of Time studios in New York. Final footage on the 25-minute film is 950 feet, a ratio of about 12 to 1, and a tribute to the thoroughness with which the MOT tackled this assignment.

The final result is best summed up by Bill Vandivert, who said, "Our aim was to make a film that showed the modern mechanized side of bituminous coal mining, but one that did not present so complete a glamorized industry that the audience could not take it. We had to present a balanced and believable picture. Our aim was to keep them entertained and not drop a single member of the audience as we told our story. This I think we did."

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